

# PANTERA

★ ★ ★ THE ULTIMATE DVD GUIDE! ★ ★ ★

- INTRODUCTION
- TUNINGS & STRINGS
- TUNE UP
- “COWBOYS FROM HELL”
- “CEMETERY GATES”
- “MOUTH FOR WAR”
- “WALK”

JUSTIN HYTE (OPPOSITE/ BACK COVER) / NEIL ZLOZOWER (COVER)



HOW TO PLAY THE BEST OF

# PANTERA

**GUITAR**  
DVD



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INCREDIBLE  
GUITAR PARTS  
NOTE-FOR-NOTE!**

**OVER  
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MINUTES OF  
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★ ★ ★ ★ ★ **THE ULTIMATE DVD GUIDE!** ★ ★ ★ ★ ★

**"COWBOYS FROM HELL" • "CEMETERY GATES"  
"MOUTH FOR WAR" & "WALK"**



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# HOW TO PLAY THE BEST OF

# PANTERA

## THE ULTIMATE DVD GUIDE

“CEMETERY GATES”  
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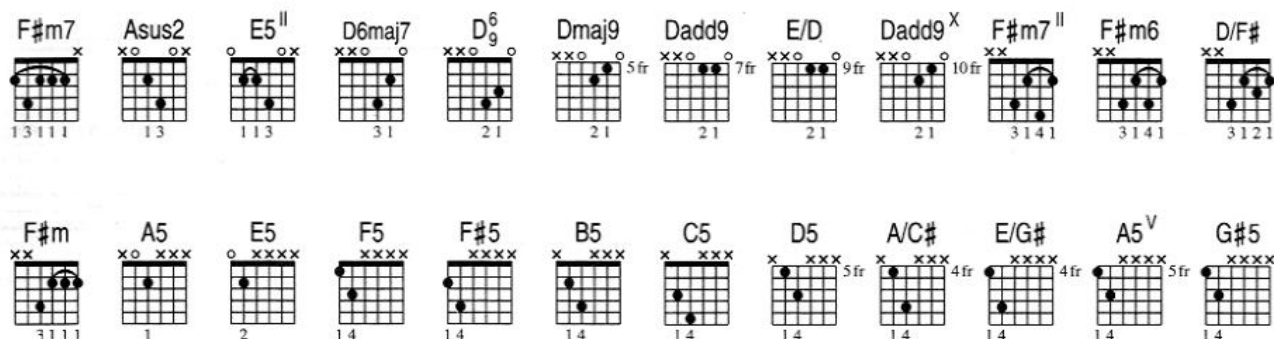
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# CEMETERY GATES



(Note: On recording all instruments sound 1/4 step lower than written. To play along, tune all strings slightly flat.)

## A Intro (0:00) Moderately ♩ = 120 (w/half-time feel)

Chord progression for Intro: F#m7, Asus2, E5 II, D6maj7

Gtr. 1 (acous.)  
1  
let ring throughout  
Rhy. Fig. 1

Bass  
Bass Fig. 1  
w/pick  
let ring

Gtr. 1  
4  
end Rhy. Fig. 1

Gtr. 2 (elec. w/dist. and delay)  
full  
full

Bass  
let ring  
end Bass Fig. 1







**C 1st Interlude** (0:54)F#m7<sup>II</sup>

F#m6

D/F#

F#m

F#m7<sup>II</sup>

Gtr. 2 (w/dist., octave-up harmonizer effect and delay)

28

Gtr. 1

32

F#m6 D/F# F#m

P.H. w/ bar

pitch: G#

(1:09)

F#m7

Asus2

E5<sup>II</sup>

D6maj7

Gtr. 2 *Gtr. 1 plays first seven meas. of Rhy. Fig. 1 (see meas. 1)*

(harmonizer off)

P.H.

36

pitch: A#

D#

Bass plays Bass Fig. 1 (see meas. 1)

40

F#m7 Asus2 E5<sup>II</sup> D6maj7 Dmaj7 Dadd9

Gtr. 3 plays Fill 3 (see below)

Gtr. 1 plays Rhy. Fig. 2 (see meas. 24)

Bass plays Bass Fig. 2 (see meas. 24)

**Fill 3** (1:21)

(E5)

(Dadd6)

Gtr. 3 (elec. w/dist.)

T 4/4

A 4/4

B 4/4



**D** (1:33)

A5 (F5) A5 (F5) (F5) E5 F5

\*Gtr. 2 (delay off) P.H. P.H. P.M. P.H. P.H.

48 P.M. P.H. P.H. P.M. P.H. P.H.

\*doubled

Bass Bass Fig. 3 let ring... end Bass Fig. 3 Bass Fill 1

**E** (1:52, 3:15) (end half-time feel)

F#5 A5 B5 C5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5

52 > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. >

2 4 2 2 2 0 0 0 0 2 2 2 2 3 0 0 (2) 3 4 2 2 2 0 0 0 0 2 2 2 2 3 0 0 0 0 2 2 2 2 3 (3) 0 1 (2)

**[F] 2nd and 3rd Verses (2:07, 3:30)**

**w/half-time feel**

2. Reverend he turned to me  
3. Sometimes when I'm alone

without a tear in his eyes  
I wonder aloud

F#m7

Asus2

E5

D6maj7

Gtr. 3 (clean w/chorus)  
*Rhy. Fig. 3*

*end Rhy. Fig. 3*

[illegible]



Nothing new for him to see  
If you're watching over me

I didn't ask him why  
someplace far around

F#m7

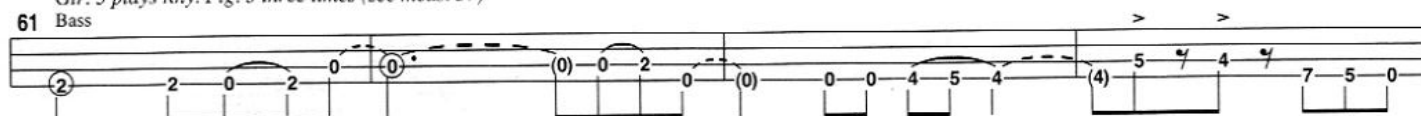
Asus2

E5

D6maj7

Gtr. 3 plays Rhy. Fig. 3 three times (see meas. 57)

61 Bass



I will remember  
I must reverse my life

the love our souls had sworn to make  
I can't live in the past

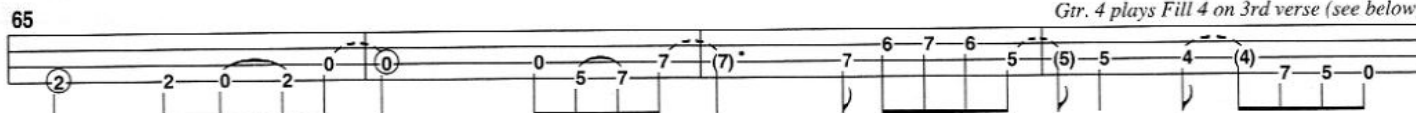
F#m7

Asus2

E5

D6maj7

Gtr. 4 plays Fill 4 on 3rd verse (see below)



Now I watch the falling rain  
Then set my soul free

All my mind can see now is your...  
Belong to me at last

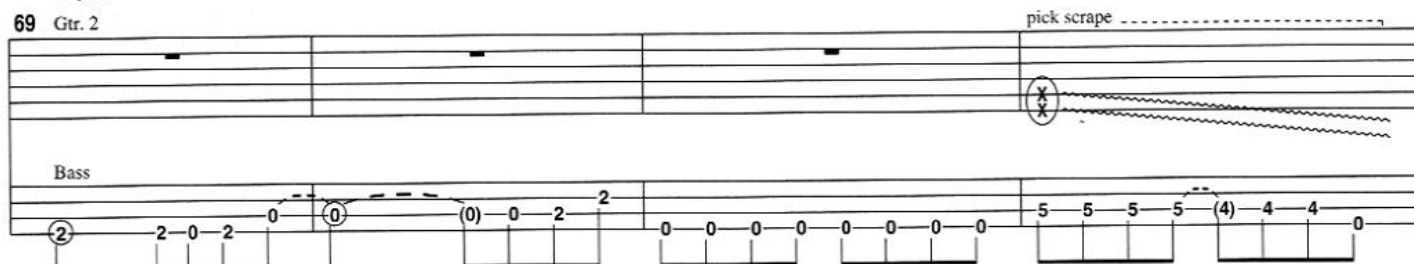
F#m7

Asus2

E5

D6maj7

pick scrape



(end half-time feel) (2:34, 3:56)

1., 2., 3.

(2.) Well I guess you took my youth  
Like the birth of a newfound joy  
And when she died I couldn't cry  
You left me incomplete

and gave it all away  
this love would end in rage  
The pride within my soul

(3.) Through all those complex years  
I didn't care to look around  
And when she died I should've cried  
You left me incomplete

I thought I was alone  
and make this world my own  
and spared myself some pain

F#5

A5

E5

D5

A/C#

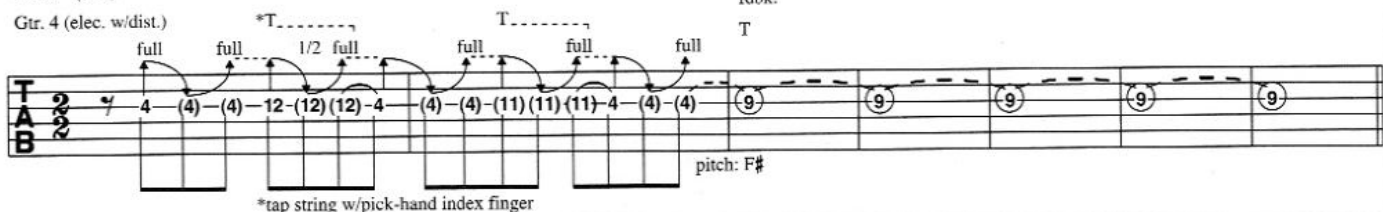
P.M.



Fill 4 (3:48)

Gtr. 4 (elec. w/dist.)

fdbk.





# CEMETERY GATES

(2nd time) skip ahead to 2nd chorus [H]

4.

all alone  
all alone

as the  
as the

memories  
memories

now  
still

unfold  
remain

A5<sup>V</sup>

P.M. ....

77

\*repeat previous chord

**G** 1st Chorus (3:02)  
w/half-time feel

1.

2.

go back to [E]

my door

Believe the word  
and pass the cemetery

I will unlock  
gates

Gtr. 2 A5

(F5)  
P.H.

P.H.

A5  
P.M. ....

(F5)  
P.H.

P.H.

(F5)  
P.H.

E5 F5

pitch: F pitch: B pitch: F pitch: G pitch: F

Bass plays Bass Fig. 3 twice (see meas. 48)

Bass plays Bass Fill 1 (see meas. 52)

1., 2., 3.

**H** 2nd and 3rd Choruses (4:24, 5:46)  
w/half-time feel

my soul

The way we were  
And my concern is now in vain  
Believe my word  
and pass the cemetery

The chance to save  
I will unlock

A5

(F5)

A5

(F5)

Gtr. 2 substitutes Fill 1 second time (see below)

Gtr. 2

P.M. ....

P.H.

P.H.

P.M. ....

P.H.

P.H.

pitch: F pitch: B pitch: F pitch: G

Bass plays Bass Fig. 3 three times

(2nd time) skip ahead to meas. 121

4.

A5

N.C.

Gtr. 2

P.M. ....

P.M. ....

89

Fill 1 (4:36, 5:58)

Gtr. 2 P.H.

P.H.

A5

1/2

1/2

pitch: F pitch: G



Asus2

E5

D6maj7

*Gtr. 3 plays Rhy. Fig. 3 twice (see meas. 57)*

let ring- - - - -

Gtr. 4 (elec. w/dist.)

92

w/ bar

w/ bar

w/ bar

2 3 5 7 5 3 2 (-2)\* (-2) 5 2 5 4 (4) 12 0-9-12-0-9 (9)

Gtr. 2

4 2 4 2

Bass

2 0 2 0 0 0 2 0 (0) 0 0 4 5 4 5

F#m7

Asus2

E5

D6maj

Gtr. 4 w/ bar

95

The exercise is written on a two-staff system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The exercise consists of 16 measures. The first measure has a wavy line above the staff. The notation includes various fret numbers (9, 10, 12, 5, 8, 7, 6, 5, 4, 3, 2, 1, 0) and musical symbols such as dots, slurs, and brackets. The bass staff has a 'Bass' label at the beginning. The exercise ends with a double bar line.

F#m7

Asus2

E5

D6maj7

Gtr. 4

**99**

The musical score consists of three staves. The top staff is for guitar, featuring various fret numbers (7, 8, 5) and techniques like "full" and "let ring". The middle staff is labeled "Gtr. 3" and contains fret numbers (0, 2, 4). The bottom staff is labeled "Bass" and contains fret numbers (5, 4, 7, 5, 0, 2, 0, 2, 5, 5, 0, 0, 2, 0, 7, 5).

Gtr.

Bass

F#m7

Asus2

103

(5) 9 7-9-10 12-10-9-7-9-10 12/14-16 14-12-10 14-10 14/16-16\* 14-12-15 12-15/17 17-16-14-19-14-19-21\* 17-19 17

T T T T T

3 3

(0) 4 2 0 (0) 2 4 2 4 2 2 2 2 2 2 0

(5) 4 (4) 7 5 0 2 2 0 2 0

Gtr. 3 plays Rhy. Fig. 3 (see meas. 57)



# CEMETERY GATES

E5

D5

105

Gtr. 4 *let ring* P.M. P.M. 1/4 1/4

Gtr. 2 P.M.

Bass

(end half-time feel) (5:18)

108

Gtr. 4 F#5 full A5 full B5 full C5 full E5 full F5 full

Gtr. 2 *Rhy. Fig. 4* P.M. P.M. P.M.

Bass *Bass Fig. 4*

110

F#5 A5 B5 C5 B5 A5

P.M. P.M. P.M. *end Rhy. Fig. 4*

*end Bass Fig. 4*

F#5

A5

B5

C5

E5

F5

Gtr. 2 repeats Rhy. Fig. 4 (see meas. 108)

Gtr. 4

112

17-16-14 17 14-17-19-17-14-14-17-14-17-14-14 19-17-14-17-14 14-15-14-15-14 17 14-17-14-16-14 16 14 16 (16) 16

6 6 3 6 6

Bass repeats Bass Fig. 4 (see meas. 108)



114 F#5 A5 B5 C5 B5 A5

w/ bar -1 1/2 w/ bar -1 1/2 w/ bar -1/2 w/ bar -11/2 w/ bar w/ bar P.H.

14 16 14 (14) (14) (14) (14) 13 11 10 9 11 10 9 11 10 9 10 9 8 10 9 8 9 (9) (9) (9) 7 9 6 (6) 6

(5:31) F#5 A5 B5 C5 E5 F5 F#5 A5 B5

pitch: C#

Gtr. 4 play 1st time only grad. dive w/ bar slack

116

Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M.

Bass

1. 2. go back to chorus [H]

Gtr. 2 C5 B5 A5 C5 B5 G#5 C5 B5 G#5

119 P.M. P.M.

(6:12) **J** Outro (6:14) gates

A5 (F5) A5

Rhy. Fig. 5

121 (drum fill) Gtr. 2 P.M. P.H. P.M.

pitch: F

let ring

(F5) A5 (F5) w/ bar +2 1/2 w/ bar

Gtr. 4 dive w/ bar N.H.

125

Use bar to gradually and smoothly "pull" harmonic up to pitch indicated.

Gtr. 2 P.H. P.H. 1/2 P.M. P.H.

pitch: B end Rhy. Fig. 5

pitch: F pitch: B pitch: F

Bass

let ring

# CEMETERY GATES

(F5)

Gates  
A5

N.C.

Gtr. 3 plays Rhy. Fig. 5 simile until fade (see meas. 122)

128  
A5  
+1/2

dive w/bar

pitch: C

P.M.

P.H.

P.M.

pitch: F

let ring

Gates

A5

N.C.

(F5)

A5

(F5)

vib. w/ bar

grad. dive w/ bar

slack

Gtr. 4

129

w/ bar

\*N.H.

\*N.H. located approx. 1/3 distance from 2nd to 3rd fret.

Bass

(F5)

pre-dive  
w/bar

N.H.

A5

(F5)

w/ bar

N.H.

A5

133

-1

-2

-2 1/2

-2

slack

+1 1/2

-2 1/2

Bass Fig. 5

let ring

let ring

Bass repeats Bass Fig. 5  
simile until fade

(F5)

A5

(F5)

grad. dive w/ bar

A5

(F5)

137

+1

A5

slack

(F5)

w/ string noise & feedback

A5

(F5)

142

-2 1/2

\* slackened string noise

A5

(F5)

A5

w/ bar

N.H.

-1 1/2

-1

\* +1/2

+1 w/ bar

146

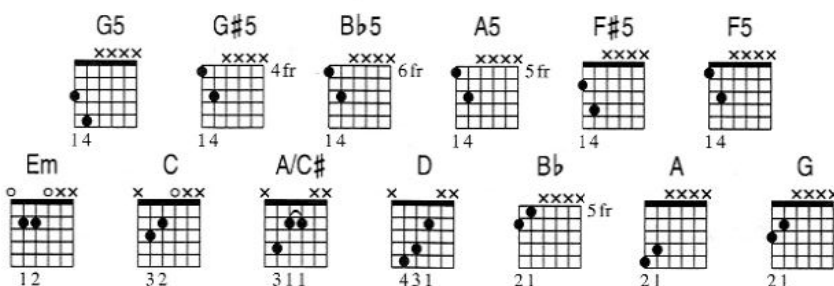
-2 1/2

\* pull up on bar

fade out



# COWBOYS FROM HELL



## A Intro (0:00)

Moderately ♩ = 116

N.C.(E5)

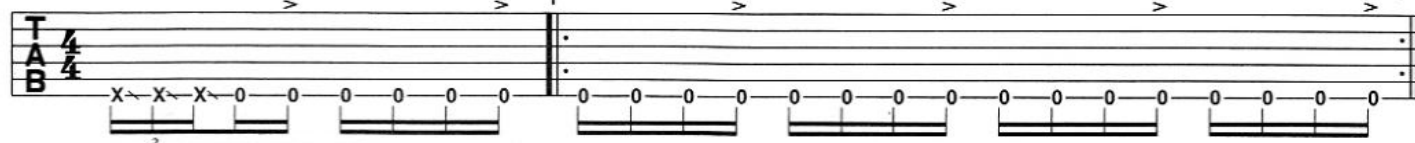
Gtr. 1 (elec. w/dist. and flanger)

P.M. -----

Riff A

P.M. -----

(play 3 times)



\* Sped-up tape effect; simulate by picking muted string while quickly sliding fret hand down neck.

Gtr. 1 plays Riff A four times (see meas. 1)

Gtr. 3 plays Fill 1 (see below)

Gtr. 2 (elec. w/dist.)

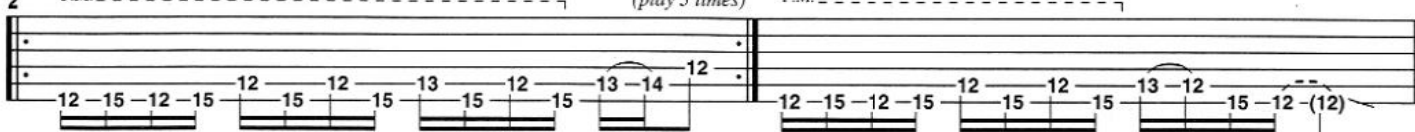
Riff B

P.M. -----

(play 3 times)

P.M. -----

end Riff B

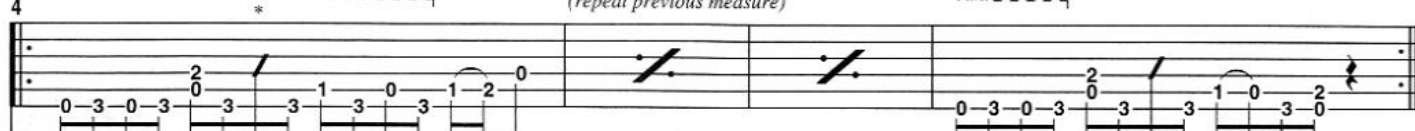


Gtrs. 2 and 3

P.M. -----

(repeat previous measure)

P.M. -----



Bass

w/pick

Bass Fig. 1

\* repeat previous chord

end Bass Fig. 1



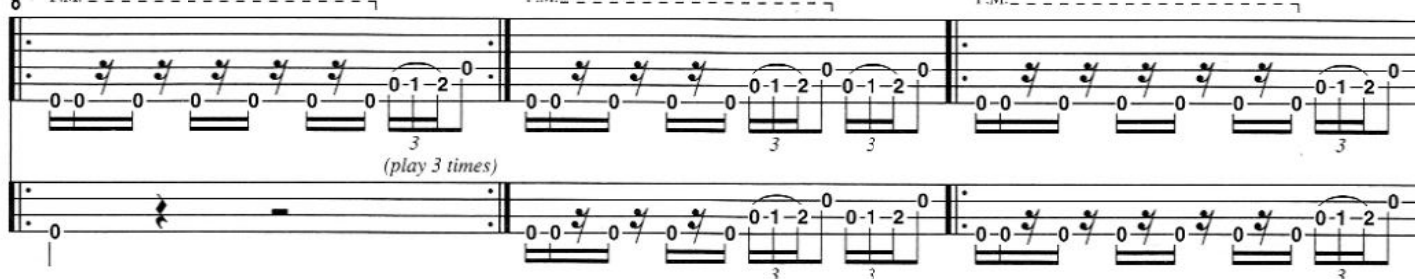
Oh come on (0:42)

1st time: Gtr. 2 only -----

P.M. -----

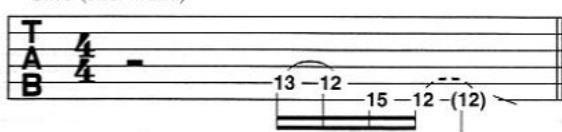
P.M. -----

P.M. -----



Fill 1 (0:14)

Gtr. 3 (elec. w/dist.)



Bass Fill 1 (0:48, 1:43)

(E5)



**B** Verses (0:50, 1:45)

1. Under the lights where we stand tall  
gonna take what's ours to have
- (2.) pillage the village trash the scene but  
out of the darkness and into the light

N.C.(E5)

P.M.

11 P.M. P.M. P.M.

Substitute Bass Fill 1 second time

nobody touches us at all They say Showdown shootout  
Spread the word throughout the land bad guys wear black  
better not take it out on me 'cause a ghost town is found  
Sparks fly everywhere in sight from my double-barrel twelve-gauge

13 P.M. P.M.

Spread fear within without I said we're  
We're tagged and can't turn back So You see us comin' and you  
where your city lock me in used to be cage G5 G#5  
Can't lock me in your cage

15 P.M. P.M. P.M. P.M. P.M.

all together run for cover We're taking over this town  
G5 Bb5 A5 G#5 N.C.(E5)

17 P.M. P.M. P.M.

**C** 1st and 2nd Choruses (1:16, 2:10)

Here we come reach for your gun and you better listen well my friend You see  
Deed is done again we've won Ain't talkin' no tall tales friend 'cause  
N.C.(E5)

Gtrs. 2 and 3

20 P.M.

Bass plays Bass Fig. 1 twice (see meas. 4)



(2nd time on 2nd chorus) skip ahead to meas. 28

it's been slow down below  
high noon your doom

Aimed at you we're the cowboys from hell  
Comin' for you we're the cowboys from hell

22

Gtr. 2 P.M. -----

Gtrs. 2 and 3 P.M. -----

Split

Gtr. 2

24

Bass

(2nd time) go back to verse [B]

(2nd time) 2. Oh

26

Substitute Bass Fill 1 second time

Comin' for you we're the cowboys from  
G5 F#5 F5

28

## [D] Guitar Solo (2:27)

hell  
Em C7 A/C# D Bb A G

29

Gtr. 1

Gtrs. 2 and 3 Rhy. Fig. 1 P.M. -----

Bass Bass Fig. 2

33

Em C

# COWBOYS FROM HELL

35 A/C# D Bb A G

end Rhy. Fig. 1

end Bass Fig. 2

37 Em C A/C#

Gtrs. 2 and 3 repeat Rhy. Fig. 1 (see meas. 29)

Gtr. 4

Bass repeats Bass Fig. 2 (see meas. 29)

40 D Bb A G Em

42 C A/C# D Bb A G

## E Interlude (3:00, 3:45)

N.C.(E5)

Gtr. 1 plays Fill 2 first time (see below)

Gtrs. 2 and 3

(2nd time on 2nd interlude) skip ahead to outro G

45 P.M.-7 P.M.-7 P.H.-7 P.M.-7 P.M.-7 P.M.-7 P.H.-7 P.M.-7 P.M.-7 P.H.-7 P.M.-7

Bass

pitch: D

pitch: C#

pitch: D

### Fill 2 (3:00)

Gtr. 1  
(w/delay)

T 4/4

A 4/4

B 4/4



1. slight P.H. 2. slight P.H.

48

Gtr. 2 plays Riff B (see meas. 2)

Gtr. 3

50

Bass

\*slide fret hand up neck without pressing down on strings

### F 3rd Chorus (3:24)

Here we come reach for your gun and you better listen well my friend You see  
Deed is done again we've won Ain't talkin' no tall tales friend friend 'cause  
N.C.(E5)

Gtrs. 2 and 3

54 P.M.

Bass plays Bass Fig. 1 twice (see meas. 4)

It's been slow down below Aimed at you we're the cowboys from hell  
high noon your doom Comin' for you we're the cowboys from hell

P.M.

56

go back to interlude E

Oh

Step aside for the cowboys from hell

Gtrs. 2 and 3

58 P.M.

Bass

### G Outro (3:59)

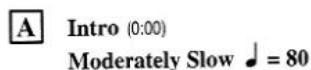
Uh

P.H. P.M. P.M.

60

**All instruments are tuned down approximately one quarter step.**

**All instruments are tuned down approximately one quarter step.**

B5<sup>11</sup>

Gtrs. 1 and 2 (elec. w/dist.)

P.M. \_\_\_\_\_

(play 3 times)

\* P.M.

P.M. - - -

[illegible]

**Double-Time** ♩ = 160 (0:12)

1..2..3.

N.C.(B5)

N.H. \_\_\_\_\_

pitches: D, G, C (slightly flat)

*Bass Fig. 2.*

### Bass Fill 1

**Half-Time** ♩ = 80 (0:24)

B6.5 B5 C5

P.M. P.M.

---

---

8 — 9 — 10

0 — 6 — 0 — 7 ~~8~~ —

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Fig. 3 - - - - -

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\_\_\_\_\_

A horizontal number line with tick marks at 0, 6, 0, 7, and 8. The number 7 is crossed out with a diagonal line.

[illegible]**STAR DVD**

WORDS AND MUSIC BY VINCENT ABBOTT, DARRELL ABBOTT, REX BROWN AND PHILIP ANSELMO  
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**B** 1st and 2nd Verses (0:37, 1:39)

**Wrong Strength**

**13** (repeat previous two measures)

13 (repeat previous two measures) 2



A musical staff with five lines. A double bar line is positioned in the middle of the staff, with a repeat sign (two dots) on each side of the bar line.

15      Been      constantly      so      frustrated  
My      strength      is in number

15 My strength is in number 2 And my soul lies in everyone

When I channel my hate to productive  
The releasing of anger can better  
I don't find it hard to impress  
any medicine under the sun

17 B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 P.M. N.H. -----

*Bass plays Bass Fig. 3a (see meas. 8)* pitches: G, C (slightly flat)

**C** Pre-chorus (1:02, 2:04)

Bones                                  in traction  
Hands break to hone raw energy  
Bold                                  and disastrous                                  My ears can't hear what you say to me

B5 II

**19** P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— >

(play 3 times)

Bass plays Bass Fig. 1 three times (see meas. 1)

Bass plays Bass Fig. 1a (see meas. 2)

# MOUTH FOR WAR

## D Chorus (1:14, 2:16)

Double-Time ♩ = 160

Hold your mouth for the war  
Use it for what it's for  
Speak the truth about me

(2nd time) skip ahead to guitar solo **F**

E5 G5 B5 G5 B5 G5 B5 G5 E5 N.C.(B5) E5  
(play 3 times) Gtrs. 1 and 2 substitute Rhy. Fig. 1 second time (see meas. 21)

21 Rhy. Fig. 1

Bass plays Bass Fig. 2 three and one half times (see meas. 3)

pitches: G, C (slightly flat)  
Bass plays Bass Fill 1 on 1st chorus (see meas. 5)

Determined

## E (1:26)

Half-Time ♩ = 80

Bb5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 E5  
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. N.H. - - -

25

1st time: Bass plays Bass Fig. 3 (see meas. 6)  
2nd time: Bass plays Bass Fig. 3a (see meas. 8)

pitches: G, C (slightly flat)

2. go back to verse **B**

2. Possessed  
E5

27 G5 Bb5 B5 C5 P.M. A5 Bb5 P.M. G5 P.M. N.H. - - -

pitches: G, C (slightly flat)  
Bass plays Bass Fill 2 (see meas. 10)

## F Guitar Solo (2:28)

Half-Time ♩ = 80

N.C.(G#5)

Gtr. 3 (elec. w/dist.)

29

Gtrs. 1 and 2  
Rhy. Fig. 2

Bass

Gtr. 2

Gtr. 1

\*slow vibrato

(G#5) E5 (D5) (G#5)

Gtrs. 1 and 2 play Rhy. Fig. 2 two and one half times (see meas. 29)

31 Gtr. 3

Bass



The musical score is arranged in four systems, each with a different instrument. The guitar part (Gtr. 1) is the most complex, featuring a variety of chords (E5, D5, F#5 G#5, B5 G#5, D#5 D5 C#5 B5), triplets, and a wavy line indicating a wailing sound. The piano part (P.M.) is a simple melody with a wavy line indicating a wailing sound. The bass part (Bass) is a simple melody with a wavy line indicating a wailing sound. The drums (Drums) are indicated by a wavy line, suggesting a simple, steady rhythm.

to close your eyes to what's real

38 Gtrs. 1 and 2 P.M.  $\cap$

E5 D5 w/bar -3 1/2 P.H.  $\cap$  F#5 G#5 B5 G#5 D#5 D5 C#5 B5 II P.M.  $\cap$  F#5 E5 D5 P.M.  $\cap$

Bass

F#5

[illegible]

# MOUTH FOR WAR

## I 3rd and 4th Verses (3:15, 3:29)

3. No comprehension  
4. Like a knife

to fail  
flesh Bm

49 G#5 P.M. -----

vacuum after the wind for my sail  
life is to death  
Am

53 N.C.(G#5) P.M. -----

Can't be the rest Let others waste my time  
Pulling and pushing the the rest of duration  
N.C.(G#5) Bm

57 P.M. -----

Owning no one success piss is on the 1. bottom line  
no one can piss is on the this Am G#5 F#5

61 N.C.(G#5) P.M. -----

67 P.M. -----

2.  
determination  
Dm

G#5 F#5

## J Outro (3:43)

Uh (sung 1st time only)

G#5 F#5  
(play 15 times) >

67

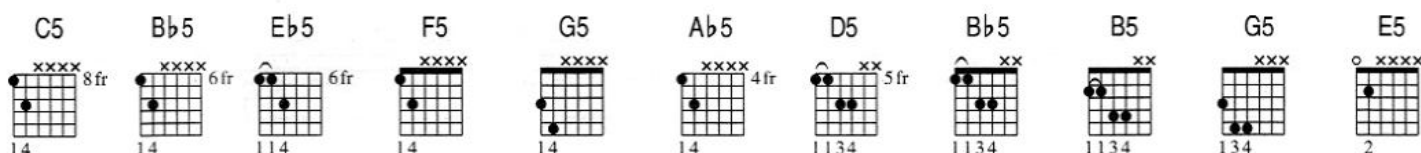
(play 15 times) >

# WALK

Tune guitar down almost one and one half steps (low to high: C# F# B E G# C#, slightly sharp).

Bass tuning (low to high: C# F# B E, slightly sharp).

All notes and chords sound in the key of C# minor, slightly sharp.



**A** Intro (0:00)  
Moderately ♩. = 118  
N.C.(E5)

1 Elec. Gtr. (w/heavy dist.) *(repeat previous bar)*

Bass (5-string arr. for 4-string) *w/pick*

4

Bass Fill 1

7

(0:17) N.C.(E5) C5

P.M. >



N.C.(E5) Bb5 N.C.(E5) Eb5 (E5) F5 G5 Ab5 G5 F5

[illegible]**B** Verses (0:35, 1:42)

1. Can't you see I'm easily bothered by persistence One step from  
2. Run your mouth when I'm not around It's easy to achieve You cry to weak  
N.C.(E5)

14

N.C.(E5)

Bass Fig. 1

lashing friends that out at you You want in to get under my skin and  
 sympathize Eb5 Can you hear the violins call yourself a friend  
 your song

17  $\frac{1}{2}$  P.M.  $\frac{1}{2}$   $\frac{1}{2}$

**[C] Pre-chorus (0:52, 1:59)**

- I've got more friends like you What do I do } Is there no  
Those same friends tell me your every word }

20

Handwritten musical score for guitar, page 20. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a 1/2 time signature. It begins with a double bar line and a repeat sign. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5). The ninth measure contains a whole note chord (F#4, A4, C5). The tenth measure contains a whole note chord (F#4, A4, C5). The eleventh measure contains a whole note chord (F#4, A4, C5). The twelfth measure contains a whole note chord (F#4, A4, C5). The thirteenth measure contains a whole note chord (F#4, A4, C5). The fourteenth measure contains a whole note chord (F#4, A4, C5). The fifteenth measure contains a whole note chord (F#4, A4, C5). The sixteenth measure contains a whole note chord (F#4, A4, C5). The seventeenth measure contains a whole note chord (F#4, A4, C5). The eighteenth measure contains a whole note chord (F#4, A4, C5). The nineteenth measure contains a whole note chord (F#4, A4, C5). The twentieth measure contains a whole note chord (F#4, A4, C5). The bottom staff has a key signature of one sharp (F#) and a 1/2 time signature. It begins with a double bar line and a repeat sign. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (F#4, A4, C5). The third measure contains a whole note chord (F#4, A4, C5). The fourth measure contains a whole note chord (F#4, A4, C5). The fifth measure contains a whole note chord (F#4, A4, C5). The sixth measure contains a whole note chord (F#4, A4, C5). The seventh measure contains a whole note chord (F#4, A4, C5). The eighth measure contains a whole note chord (F#4, A4, C5). The ninth measure contains a whole note chord (F#4, A4, C5). The tenth measure contains a whole note chord (F#4, A4, C5). The eleventh measure contains a whole note chord (F#4, A4, C5). The twelfth measure contains a whole note chord (F#4, A4, C5). The thirteenth measure contains a whole note chord (F#4, A4, C5). The fourteenth measure contains a whole note chord (F#4, A4, C5). The fifteenth measure contains a whole note chord (F#4, A4, C5). The sixteenth measure contains a whole note chord (F#4, A4, C5). The seventeenth measure contains a whole note chord (F#4, A4, C5). The eighteenth measure contains a whole note chord (F#4, A4, C5). The nineteenth measure contains a whole note chord (F#4, A4, C5). The twentieth measure contains a whole note chord (F#4, A4, C5).

standard anymore      What it takes who I am where I've been belong

B♭5      B5      N.C.(E5)

23

You can't be something you're not Be yourself by yourself Stay away from me

D5      B♭5      B5      N.C.(E5)

26

**D** Chorus (1:15, 2:23, 3:42)

A lesson learned in life known from the dawn of time Re

D5      B♭5      G5      F♯5      F5      N.C.(E5)      C5

30

(2nd time) skip ahead to **E**

spect Walk What did you say Re

N.C.(E5)      B♭5      N.C.(E5)      E♭5      (E5)      F5      G5      A♭5      G5      F5      N.C.(E5)      C5

35

(3rd time) skip ahead to **H**

39

N.C.(E5) **spect** B♭5 N.C.(E5) **Walk** E♭5 (E5) F5 G5 A♭5 G5 F5

P.M. > P.M. > P.M. open ⑥ string >

42

(E5) F5 G5 A♭5 G5 F5 N.C.(E5)

44

go back to **H** 2nd Verse

**E** (2:29)

47

(E5) F5 G5 A♭5 G5 F5 N.C.(E5) **Re** C5 N.C.(E5) **spect** B♭5

P.M. open ⑥ string > P.M. > P.M. >



50

N.C.(E5) Walk Eb5 (E5) F5 G5 Ab5 G5 F5 N.C.(E5) Re - C5

P.M. P.M. open 6 string

53

N.C.(E5) spect Bb5 N.C.(E5) Walk Eb5 (E5) F5 G5 Ab5 G5 F5 What did you say

P.M. P.M. open 6 string

56

N.C.(E5) Re C5 N.C.(E5) spect Bb5 N.C.(E5) Walk Eb5

P.M. P.M. P.M. P.M.

59

N.C. F5 G5 Ab5 G5 F5 (E5) Are you talking to me F5 G5 Ab5 G5 F5 (E5) No way F5 G5 Ab5 G5 F5

P.M. on open 6 string

**F** **Guitar Solo** (3:00)

62 punk (E5) F5 G5 Ab5 G5 F5 N.C.(E5) grad. bend full

64 1/2 full

66 full wide vib.

68 wide vib. grad. bend 1/2

71 (A5)

8<sup>•</sup> 9 8 5 7<sup>•</sup> 8 7 5 6 7 6 (6) (6) 7 7 5 (5) 2 (2) 14 2<sup>•</sup>

4

full 1/2 full

T

0 0 0 1 0 3 0 4 0 3 0 1 0 0 0 1 0 0 3 2 (2) 5 0 0 0 1 0 3 0 4 0 3 0 1

[illegible][illegible]

**G** (3:34)  
N.C.(E)

80

0 0 1 (1) 0 0 1 (1) 0

0 1 1 0 0 1 1 0



82

**H** (3:56)

Are you talking to me Re spect  
 (E5) F5 G5 Ab5 G5 F5 N.C.(E5) C5 N.C.(E5) Bb5  
 P.M. open ⑥ string

84

Walk

(1.) What did you say

(2.) Are you talking to me

Are you talking to me

N.C.(E5)

P.M. &gt;

87

**I** Outro (4:16)

(1st time) Walk on home boy

play 8 times and fade

N.C.(E5)

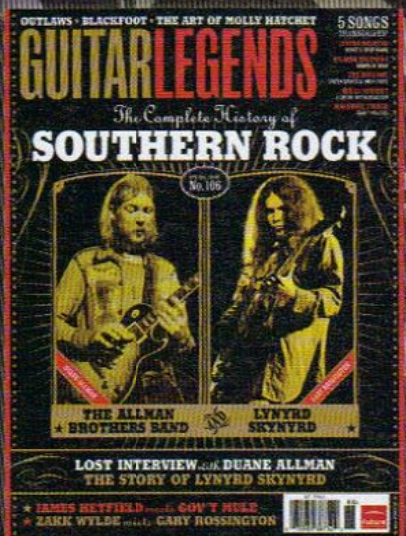
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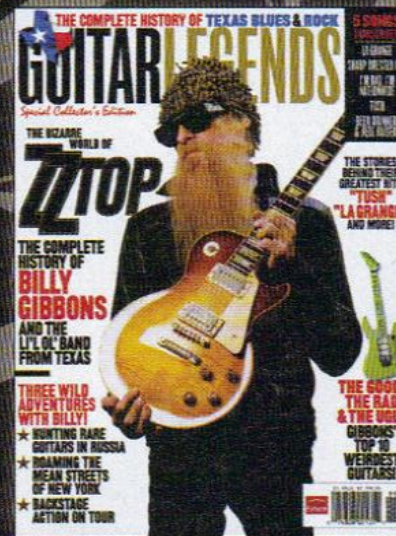
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